



**D**ymns  
• and • **C**unes.

—  
G. W. Warren



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# HYMNS AND TUNES



AS SUNG AT  
ST. THOMAS'S CHURCH  
NEW YORK

Music Composed and Adapted  
BY ✓✓  
GEORGE WILLIAM WARREN

NEW YORK  
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1889

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## INTRODUCTORY NOTE

BY THE REV. DR. MORGAN

RECTOR OF ST. THOMAS'S CHURCH, NEW YORK CITY.

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THE accompanying volume is given to the press, not to gratify a desire for authorship or with any view to personal advantage, but in answer to a loving appreciation which has long sought in this form what had been so valued and helpful in the worship of the Church.

The author has been tardy in yielding to this importunate desire, chiefly for the reason that the instant and ever-recurring duties of his vocation have denied him the leisure required, and it has only been by the appropriation of time due to repose that his work is at length accomplished. It need scarcely be said that its welcome is assured, or that it will become at once a cherished possession, not only to members of the parish, but to thousands from every part of the country who, in attending the services of St. Thomas's Church, whether at morning or evening prayer, have shared in the quickening power of its music.

WILLIAM F. MORGAN.

ST. THOMAS'S RECTORY, N. Y.,  
*April, 1888.*



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# Hosanna to the living Lord!

*Allegro Maestoso.* ♩ = 96.

G. W. W. 1869.

§

*f*

1. Ho - san - na to the liv - ing Lord! Ho - san - na to th'In-

§

*f*

*Accomp. quasi staccato.*

car - nate Word! To Christ, Cre - a - tor, Sav-iour, King, Let

*ff*

earth, let Heav'n, Ho - san - na sing. *ff* Ho - san - na,

Lord! Ho - san - na in the high -

*ff fz*

est! A - men.

*fz* After four verses. After last verse.

1st ending. Last ending.

## II.

Hosanna, Lord ! Thine angels cry ;  
 Hosanna, Lord ! Thy saints reply ;  
 Above, beneath us, and around,  
 The dead and living swell the sound ;  
     Hosanna, Lord !   Hosanna in the highest !

## III.

O Saviour, with protecting care,  
 Return to this Thy house of prayer :  
 Assembled in Thy sacred name,  
 Where we Thy parting promise claim :  
     Hosanna, Lord !   Hosanna in the highest !

## IV.

But, chiefest, in our cleansèd breast,  
 Eternal ! bid Thy Spirit rest ;  
 And make our secret soul to be  
 A temple pure, and worthy Thee.  
     Hosanna, Lord !   Hosanna in the highest !

## V.

So in the last and dreadful day,  
 When earth and heaven shall melt away,  
 Thy flock, redeemed from sinful stain,  
 Shall swell the sound of praise again.  
     Hosanna, Lord !   Hosanna in the highest !

BISHOP HEBER (1783-1826).



# O come, Emmanuel!

Moderato. ♩ = 69.

G. W. W. 1871.

*f* *Ben misurato.*

1. O come, O come, Em - man - u - el, And ran - som cap-tive

*riten.* *tempo. mf* *f*

Is - ra - el; That mourns in lonely ex - ile here, Un-til the SON of

*ff*

God ap-pear, Re - joice! Re-joice! Em - man - u - el Shall

*piu lento.*

come to thee, O Is - ra - el! (*Before the Amen.*) A - - men.



## II.

O come, Thou Rod of Jesse, free  
 Thine own from Satan's tyranny ;  
 From depths of hell Thy people save,  
 And give them victory o'er the grave.  
     Rejoice! Rejoice! Emmanuel  
     Shall come to thee, O Israel !

## III.

O come, Thou Day-Spring, come and cheer  
 Our spirits by Thine advent here ;  
 Disperse the gloomy cloud of night,  
 And death's dark shadows put to flight.  
     Rejoice! Rejoice! Emmanuel  
     Shall come to thee, O Israel !

## IV.

O come, Thou Key of David, come,  
 And open wide our heavenly home ;  
 Make safe the way that leads on high,  
 And close the path to misery.  
     Rejoice! Rejoice! Emmanuel  
     Shall come to thee, O Israel !

## V.

O come, O come, Thou Lord of might !  
 Who to Thy tribes, on Sinai's height,  
 In ancient times didst give the law,  
 In cloud, and majesty, and awe.  
     Rejoice! Rejoice! Emmanuel  
     Shall come to thee, O Israel !

# Angels, from the realms of glory.

CHRISTMAS HYMN (IN CAROL FORM).

*Allegretto semplice.* ♩ = 76.

G. W. W. 1886.

Piano introduction in G major, 2/4 time. The music features a treble and bass staff. The treble staff begins with a piano (*mp*) dynamic and includes accents (>) and a crescendo (*cres.*) leading to a forte (*f*) dynamic. The bass staff provides harmonic support with chords and single notes.

*Children's voices (when possible).*

First line of the hymn. The vocal part (treble staff) is marked *mf* and includes the lyrics: "1. Angels, from the realms of glo-ry, Wing your flight o'er all the earth ;". The piano accompaniment (treble and bass staves) is also marked *mf* and features chords and single notes.

Second line of the hymn. The vocal part (treble staff) includes the lyrics: "Ye who sang Cre - a - tion's sto-ry, Now proclaim MES-SI - AH's birth ;". The piano accompaniment (treble and bass staves) continues with chords and single notes, including accents (>) in the treble staff.

CHORUS. *f*

Come and wor-ship, Come and wor-ship,

Wor-ship Christ, the new - - born King.

## II.

Shepherds in the field abiding,  
 Watching o'er your flocks by night;  
 God with man is now residing,  
 Yonder shines the Infant-light :  
 Come and worship,  
 Worship Christ, the new-born King.

## III.

Sages, leave your contemplations;  
 Brighter visions beam afar:  
 Seek the great Desire of nations,  
 Ye have seen His natal star:  
 Come and worship,  
 Worship Christ, the new-born King.

## IV.

Saints before the altar bending,  
 Watching long in hope and fear,  
 Suddenly the Lord, descending,  
 In His temple shall appear :  
 Come and worship,  
 Worship Christ, the new-born King.

# *In Excelsis Gloria!*

## CHRISTMAS CAROL.

*Allegretto.* ♩ = 80.

G. W. W. 1883.\*



The first line of the song is set in 2/4 time with a key signature of one flat. The vocal melody is in the right hand, starting with a mezzo-forte (mf) dynamic. The piano accompaniment is in the left hand, providing a steady harmonic support. The lyrics are: "1. When Christ was born of pure Ma - rie, In ."

The second line of the song continues the melody in 2/4 time. The vocal line and piano accompaniment maintain the same musical style. The lyrics are: "Beth - le - hem, that fair ci - tie, The An - gels sang with"

\* From "HARPERS' YOUNG PEOPLE," for Dec. 18, 1883.

mirth and glee, *f* In Ex-cel-sis Glo-ri-a!

In Ex-cel-sis! In Ex-cel-sis! In Ex-cel-sis

Glo-ri-a! In Ex-cel-sis! In Ex-cel-sis!



In Ex-cel-sis Glo-ri-a!

## II.

The herdsmen saw those Angels bright,  
 To them appearing with great light,  
 Who said, "GOD'S SON is born this night."  
 In Excelsis Gloria! etc.

## III.

This King is come to save mankind,  
 In Scripture promised as we find,  
 Therefore this song have we in mind  
 In Excelsis Gloria! etc.

## IV.

Grant us, O Lord, for Thy great grace  
 In Heaven, the bliss to see Thy face,  
 Where we may sing to Thy solace  
 In Excelsis Gloria! etc.

TRADITIONAL.

# *Jesus! Name of wondrous love!*

*Semplice.* ♩ = 72.

G. W. W. 1875.

The first system of the musical score is written for voice and piano. It consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music is in a simple, hymn-like style. The lyrics 'I. Je-sus! Name of wondrous love! Name all oth-er names a-bove!' are written below the staves. A dynamic marking 'mp' (mezzo-piano) is placed below the first staff.

The second system of the musical score continues the melody and accompaniment. It also consists of two staves in the same key and time signature. The lyrics 'Unto which must ev'ry knee Bow in deep hu-mil-i - ty. A - - men.' are written below the staves. A dynamic marking 'p' (piano) is placed below the first staff.

II.

Jesus! Name decreed of old:  
To the maiden mother told,  
Kneeling in her lowly cell,  
By the angel Gabriel.

IV.

Jesus! Name of mercy mild,  
Given to the holy Child,  
When the cup of human woe  
First He tasted here below.

III.

Jesus! Name of priceless worth  
To the fallen sons of earth,  
For the promise that it gave—  
"Jesus shall His people save."

V.

Jesus! only Name that's given  
Under all the mighty heaven,  
Whereby man, to sin enslaved,  
Bursts his fetters, and is saved.

VI.

Jesus! Name of wondrous love!  
Human Name of God above;  
Pleading only this we flee,  
Helpless, O our God, to Thee.

# Rise, crowned with light!

*Allegro Maestoso.* ♩ = 80.

G. W. W. 1864.

1. Rise, crown'd with light, im - pe - rial Sa - lem, rise;  
*f Marcatissimo.*

Ex - alt thy tow - 'ring head, and lift thine eyes:

See heav'n its spark - ling por - tals wide dis - play,

And break up - on thee in a flood of day. A - - men.  
*ff* *piu lento.* *f*



## II.

See a long race thy spacious courts adorn,  
 See future sons, and daughters yet unborn,  
 In crowding ranks on every side arise,  
 Demanding life, impatient for the skies.

## III.

See barbarous nations at thy gates attend,  
 Walk in thy light, and in thy temple bend :  
 See thy bright altars throng'd with prostrate kings,  
 While every land its joyous tribute brings.

## IV.

The seas shall waste, the skies to smoke decay,  
 Rocks fall to dust, and mountains melt away ;  
 But fix'd His word, His saving power remains ;  
 Thy realm shall last, thy own Messiah reigns. Amen.

ALEXANDER POPE (1688-1744).

# Brightest and Best!

*Allegrezza.* ♩ = 58.

G. W. W. 1883.

Piano introduction in 6/4 time. The first system features a melody in the right hand starting with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5. The left hand plays a bass line of half notes G2, Bb2, and D3. The second system continues the melody with a half note E5, followed by quarter notes D5, C5, and Bb4, then a half note A4. The left hand continues with half notes F2, Ab2, and Bb2. Dynamics are marked *f* (forte) and *mf* (mezzo-forte).

*§ quasi stacc.*

1. Bright-est and best of the sons of the morn-ing,

Vocal and piano accompaniment for the first line of the song. The vocal line is in the treble clef, starting with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5. The piano accompaniment is in the bass clef, starting with a half note G2, followed by quarter notes Bb2 and D3, then a half note F2. The second system continues the vocal melody with a half note E5, followed by quarter notes D5, C5, and Bb4, then a half note A4. The piano accompaniment continues with half notes Ab2 and Bb2, then a half note D3. Dynamics are marked *f* (forte).

Dawn on our dark-ness, and lend us thine aid;

Vocal and piano accompaniment for the second line of the song. The vocal line is in the treble clef, starting with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5. The piano accompaniment is in the bass clef, starting with a half note G2, followed by quarter notes Bb2 and D3, then a half note F2. The second system continues the vocal melody with a half note E5, followed by quarter notes D5, C5, and Bb4, then a half note A4. The piano accompaniment continues with half notes Ab2 and Bb2, then a half note D3. Dynamics are marked *f* (forte).

Star of the East, the ho - ri - zon a - dorn-ing,

*fz*

Guide where our In - fant Re - deem - er is laid.

*Ritenuito molto only in concluding fifth verse. Fine.*

After four verses.

Bright - est and best!

*ff*

\* FIRST CHOIR.

Interlude after four verses.

*f mf pp echo.*

RESPONSE.

*ff* Star of the East!

*ff* A - men.

*After fifth verse.*

## II.

Cold on His cradle the dew-drops are shining,  
 Low lies His head with the beasts of the stall;  
 Angels adore Him in slumber reclining,  
 Maker and Monarch and Saviour of all.

## III.

Say, shall we yield Him, in costly devotion,  
 Odors of Edom, and offerings divine,  
 Gems of the mountain, and pearls of the ocean,  
 Myrrh from the forest, and gold from the mine?

## IV.

Vainly we offer each ample oblation,  
 Vainly with gifts would His favor secure;  
 Richer by far is the heart's adoration,  
 Dearer to God are the prayers of the poor.

## V.

Brightest and best of the sons of the morning,  
 Dawn on our darkness, and lend us Thine aid:  
 Star of the East, the horizon adorning,  
 Guide where our Infant Redeemer is laid.

# Alleluia! Song of gladness.

OR,

## Alleluia! Song of sweetness.

*Allegro grazioso.* ♩ = 104.

G. W. W. 1876.

1. Al - le - lu - ia! song of glad-ness, Voice of ev - er -

*f* 1. Al - le - lu - ia! song of sweetness, Voice of joy that

last - ing joy: Al - le - lu - ia! sound the sweetest

can - not die; Al - le - lu - ia is the anthem

*Solo (or all Soprani).*

Heard a-mong the choirs on high, Hymn - ing in God's

*f* Ev - er dear to choirs on high; *mp* In the house of

bliss - ful mansion, Day and night in - ces - sant - ly.

God a - bid - ing Thus they sing e - ter - nal - ly.



**TUTTI.** *Allargando.*

Hymn-ing in God's bliss-ful man-sion Day and night in -  
 In the house of God a - bid - ing Thus they sing e -  
 \* FIRST CHOIR. RESPONSE. TUTTI.  
 ces - sant - ly. Al - le - lu - ia, Al - le - lu - ia. A - men.  
 ter - nal - ly. (After each verse.) f  
 mp

\* Decani and Cantoris.

## II.

Alleluia! Church victorious,  
 Thou may'st lift the joyful strain:  
 Alleluia! songs of triumph  
 Well befit the ransomed train.  
 ||:Faint and feeble are our praises  
 While in exile we remain.:||

## III.

Alleluia! songs of gladness  
 Suit not always souls forlorn,  
 Alleluia! sounds of sadness  
 'Midst our joyful strains are borne;  
 ||:For in this dark world of sorrow  
 We with tears our sins must mourn.:||

## IV.

Praises with our prayers uniting,  
 Hear us, Blessed Trinity;  
 Bring us to Thy blissful presence,  
 There the Paschal Lamb to see,  
 ||:Then to Thee our Alleluia  
 Singing everlastingly.:||

## I.

ALLELUIA, song of sweetness,  
 Voice of joy that cannot die;  
 Alleluia is the anthem  
 Ever dear to choirs on high;  
 In the house of God abiding  
 Thus they sing eternally.

## II.

Alleluia thou resoundest,  
 True Jerusalem and free;  
 Alleluia, joyful Mother,  
 All thy children sing with thee:  
 But by Babylon's sad waters  
 Mourning exiles now are we.

## III.

Alleluia cannot always  
 Be our song while here below;  
 Alleluia our transgressions  
 Make us for a while forego;  
 For the solemn time is coming  
 When our tears for sin must flow.

## IV.

Therefore in our hymns we pray Thee,  
 Grant us, Blessèd Trinity,  
 At the last to keep Thine Easter  
 In our Home beyond the sky:  
 There to Thee forever singing  
 Alleluia joyfully. Amen.

*13th Century. Tr. REV. DR. J. M. NEALE (1818-1866).*

TO

Mr. and Mrs. CHARLES A. TOWNSEND of Brooklyn.

*The Litany Hymn.**Lento patetico.* ♩ = 60.

G. W. W. 1862.

*cres.*

1. Sav-iour, when in dust to Thee, Low we bow th'a-

doring knee; When, repentant, to the skies Scarce we lift our

streaming eyes; \* O, by all Thy pains and woe,

Suf-fer'd once for men be-low, . . . Bend-ing from Thy

\* For two voices, excepting in last verse, which should be *tutti* in double thirds, with strong accompaniment.



TUTTI. *morendo.* *Adagio.*

throne on high, *mf* Hear our solemn lit - a - ny. A - men.

## II.

By Thy birth and early years,  
 By Thy human griefs and fears,  
 By Thy fasting and distress  
 In the lonely wilderness,  
 By Thy victory in the hour  
 Of the subtle tempter's power;  
 Jesus, look with pitying eye;  
 Hear our solemn litany.

## III.

By Thy conflict with despair,  
 By Thine agony of prayer,  
 By the purple robe of scorn,  
 By Thy wounds, Thy crown of thorn,  
 By Thy cross, Thy pangs, and cries,  
 By Thy perfect sacrifice;  
 Jesus, look with pitying eye;  
 Hear our solemn litany.

## IV.

By Thy deep expiring groan,  
 By the seal'd sepulchral stone,  
 By Thy triumph o'er the grave,  
 By Thy power from death to save;  
 Mighty God, ascended Lord,  
 To Thy throne in heaven restored,  
 Prince and Saviour, hear our cry,  
 Hear our solemn litany.

# My sins, my sins, my Saviour!

G. W. W. 1878.

*Passionato.* ♩. = 76

1. My sins, my sins, my Sav - iour! They take such hold on

*mf*

The first system of the musical score is in 6/8 time. It features a treble and bass staff with a piano accompaniment. The melody is in the treble staff, starting with a half note G4, followed by quarter notes A4, B4, and C5. The bass staff provides harmonic support with chords. The lyrics '1. My sins, my sins, my Sav - iour! They take such hold on' are written below the treble staff. A dynamic marking of *mf* (mezzo-forte) is placed below the first measure.

me, ... I am not a - ble to look up, Save

*cres. a poco. a poco.*

The second system continues the melody. The treble staff has a half note D5, followed by quarter notes E5, F5, and G5. The bass staff continues with chords. The lyrics 'me, ... I am not a - ble to look up, Save' are written below the treble staff. Above the treble staff, the markings *cres.*, *a poco.*, and *a poco.* are written above the first, second, and third measures respectively.

on - ly, CHRIST, to Thee; In Thee is all for - give - ness, In

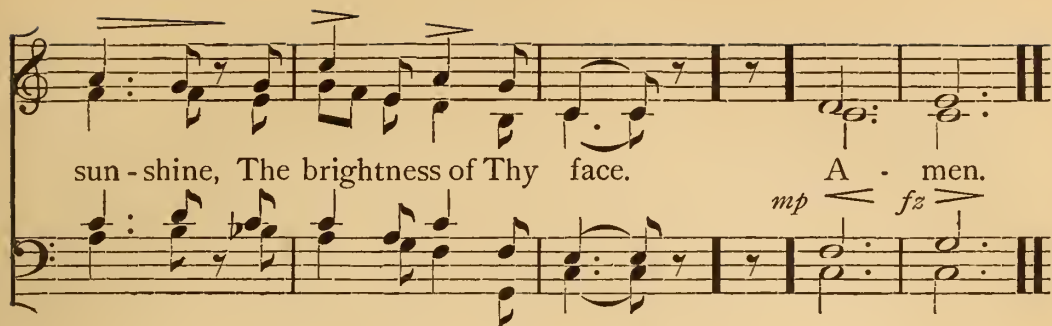
*mp*

The third system continues the melody. The treble staff has a half note A5, followed by quarter notes B5, C6, and D6. The bass staff continues with chords. The lyrics 'on - ly, CHRIST, to Thee; In Thee is all for - give - ness, In' are written below the treble staff. A dynamic marking of *mp* (mezzo-piano) is placed below the first measure.

Thee a - bun - dant grace, My shad - ow and my

*cres. molto* *allargando.*

The fourth system continues the melody. The treble staff has a half note E5, followed by quarter notes F5, G5, and A5. The bass staff continues with chords. The lyrics 'Thee a - bun - dant grace, My shad - ow and my' are written below the treble staff. Above the treble staff, the markings *cres. molto* and *allargando.* are written above the first and second measures respectively. A dynamic marking of *f* (forte) is placed below the first measure.



## II.

My sins, my sins, my Saviour!  
 How sad on Thee they fall!  
 See through Thy gentle patience,  
 I tenfold feel them all;  
 I know they are forgiven,  
 But still, their pain to me  
 Is all the grief and anguish  
 They laid, my Lord, on Thee,

## III.

My sins, my sins, my Saviour!  
 Their guilt I never knew  
 Till, with Thee, in the desert  
 I near Thy Passion drew;  
 Till, with Thee, in the garden  
 I heard Thy pleading prayer,  
 And saw the sweat-drops bloody  
 That told Thy sorrow there.

## IV.

Therefore my songs, my Saviour,  
 E'en in this time of woe,  
 Shall tell of all Thy goodness  
 To suffering man below;  
 Thy goodness and Thy favor,  
 Whose presence from above,  
 Rejoice those hearts, my Saviour,  
 That live in Thee and love.

# Weary of Earth.

*Lento non troppo.* ♩ = 60.

G. W. W. 1876.

1. Wear - y of earth, and lad - en with my sin,

*Tempo giusto. mp*

I look at heav'n, and long to en - ter in,

*cres. molto.*

But there no e - - vil thing may find a home:

And yet I hear a voice that bids me "Come." A - - men.

*p*

## II.

So vile I am, how dare I hope to stand  
 In the pure glory of that holy land?  
 Before the whiteness of that throne appear?  
 Yet there are hands stretch'd out to draw me near.

## III.

The while I fain would tread the heavenly way,  
 Evil is ever with me, day by day;  
 Yet on mine ears the gracious tidings fall,  
 "Repent, confess, thou shalt be loosed from all."

## IV.

It is the voice of Jesus that I hear,  
 His are the hands stretched out to draw me near,  
 And His the blood that can for all atone,  
 And set me faultless there before the throne.

## V.

'Twas He who found me on the deathly wild,  
 And made me heir of heaven, the Father's child,  
 And day by day, whereby my soul may live,  
 Gives me His grace of pardon, and will give.

## VI.

Yea, Thou wilt answer for me, righteous Lord:  
 Thine all the merits, mine the great reward;  
 Thine the sharp thorns, and mine the golden crown;  
 Mine the life won, and Thine the life laid down.

REV. S. J. STONE.

# Ride on! in Majesty!

Moderato. ♩. = 60.

G. W. W. 1871.

1. Ride on! ride on in maj - es - ty! Hark!

*Ben misurato.*  
*f*

all the tribes Ho - san - na cry; O Sav - iour, meek, pur-

*riten.* *a tempo.*  
*p*

sue Thy road With palms and scat-ter'd garments strow'd. \*Ride

*mf* *f*

on! ride on in maj - es - ty! (*Before the Amen.*) A - - men.

*riten.* *Lento.*

\* First line repeated after each verse.



## II.

Ride on ! ride on in majesty !  
 In lowly pomp ride on to die :  
 O Christ, Thy triumphs now begin  
 O'er captive death and conquer'd sin.

## III.

Ride on ! ride on in majesty !  
 The wingèd armies of the sky  
 Look down with sad and wondering eyes  
 To see the approaching sacrifice.

## IV.

Ride on ! ride on in majesty !  
 The last and fiercest strife is nigh ;  
 The Father on His sapphire throne  
 Expects His own anointed Son.

## V.

Ride on ! ride on in majesty !  
 In lowly pomp ride on to die ;  
 Bow Thy meek head to mortal pain,  
 Then take, O God, Thy power, and reign.

DEAN MILMAN (1791-1868).

*Who is this that comes from Edom?*

*Tempo giusto.* ♩ = 96.

G. W. W. 1871.

1. Who is this that comes from E - dom, All His raiment

*mf*

This system contains the first two staves of music. The treble staff has a key signature of one flat and a common time signature. The melody begins with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5. The bass staff provides a harmonic accompaniment with chords. The lyrics '1. Who is this that comes from E - dom, All His raiment' are written below the staves. A dynamic marking of *mf* is placed below the first staff.

stain'd with blood, To the cap - tive speak - ing free - dom,

*cres.*

This system contains the third and fourth staves of music. The melody continues with a half note E5, followed by quarter notes F5, G5, and A5, then a half note B5. The bass staff continues with harmonic accompaniment. The lyrics 'stain'd with blood, To the cap - tive speak - ing free - dom,' are written below the staves. A dynamic marking of *cres.* is placed above the first staff.

Bring - ing and be - stow - ing good; Glo - rious in the

*f*

This system contains the fifth and sixth staves of music. The melody continues with a half note C6, followed by quarter notes B5, A5, and G5, then a half note F5. The bass staff continues with harmonic accompaniment. The lyrics 'Bring - ing and be - stow - ing good; Glo - rious in the' are written below the staves. A dynamic marking of *f* is placed below the first staff.

garb He wears, Glorious in the spoil He bears? A - men.

This system contains the seventh and eighth staves of music. The melody concludes with a half note E5, followed by quarter notes D5, C5, and B4, then a half note A4. The bass staff concludes with harmonic accompaniment. The lyrics 'garb He wears, Glorious in the spoil He bears? A - men.' are written below the staves. The system ends with a double bar line.



## II.

'Tis the Saviour, now victorious,  
 Travelling onward in His might ;  
 'Tis the Saviour ; O how glorious,  
 To His people is the sight !  
 Satan conquered, and the grave,  
 Jesus now is strong to save.

## III.

Why that blood His raiment staining ?  
 'Tis the blood of many slain ;  
 Of His foes there's none remaining,  
 None, the contest to maintain :  
 Fallen they are, no more to rise ;  
 All their glory prostrate lies.

## IV.

Mighty Victor, reign forever ;  
 Wear the crown so dearly won ;  
 Never shall Thy people, never,  
 Cease to sing what Thou hast done ;  
 Thou hast fought Thy people's foes ;  
 Thou hast healed Thy people's woes.

REV. THOMAS KELLY (1769-1855).

*There is a green hill far away.*

*Mesto.* ♩ = 80.

G. W. W. 1883.

I. There is a green hill far a-way, With-out a cit-y

*mp*

wall, Where the dear LORD was cru-ci-fied, Who died to

*cres.*

*Voices in unison if preferred.* *Voices in harmony.*

save us all. do. A-men, A-men.

*Lento.*

*pp*

*(four endings.) (last ending.)*

II.

We may not know, we cannot tell,  
What pains He had to bear,  
But we believe it was for us  
He hung and suffered there.

III.

He died that we might be forgiven,  
He died to make us good,  
That we might go at last to heaven,  
Saved by His precious blood.

IV.

There was no other good enough  
To pay the price of sin,  
He only could unlock the gate  
Of heaven, and let us in.

V.

O, dearly, dearly has He loved,  
And we must love Him too,  
And trust in His redeeming blood,  
And try His works to do.

# Asleep in Jesus.

*Andante tranquillo.* ♩ = 88.

G. W. W. 1887.

1. A - sleep in Je - sus! blessed sleep!

*p*

*cres.* >

From which none ev - er wakes to weep; A calm and

*cres.* >

un - dis - turb'd re - pose, Un - brok - en

*rit. a poco.*  
by the last of foes. A - - - men.

*rit. a poco.*

## II.

Asleep in Jesus! O how sweet  
To be for such a slumber meet;  
With holy confidence to sing  
That death hath lost its painful sting!

## III.

Asleep in Jesus ! peaceful rest !  
Whose waking is supremely blest ;  
No fear, no woe shall dim that hour  
That manifests the Saviour's power.

## IV.

Asleep in Jesus ! O for me  
May such a blissful refuge be !  
Securely shall my ashes lie,  
Waiting the summons from on high.

## V.

Asleep in Jesus ! far from thee  
Thy kindred and their graves may be ;  
But there is still a blessed sleep  
From which none ever wakes to weep.

MARGARET MACKAY. 1832.

# The strife is o'er.

*Grandioso.* ♩. = 66.

G. W. W. 1876.

1. The strife is o'er, the bat - tle done! The vic - to - ry of

*f*

\*

life is won; The song of tri - umph has be - gun, Al - le -

*ff*

FIRST CHOIR.†

lu - ia! Al - le - lu - ia!

RESPONSE. *Full Organ.*

A - men.

\* Basso—sing small notes (if preferred).

† *Decani and Cantoris.*

## II.

The powers of Death have done their worst,  
But Christ their legions hath dispersed:  
Let shout of holy joy outburst,  
Alleluia!

## III.

The three sad days are quickly sped;  
He rises glorious from the dead:  
All glory to our risen Head!  
Alleluia!

## IV.

He closed the yawning gates of hell,  
The bars from heaven's high portals fell;  
Let hymns of praise His triumphs tell!  
Alleluia!

## V.

Lord! by the stripes which wounded Thee,  
From Death's dread sting Thy servants free,  
That we may live, and sing to Thee,  
Alleluia!

REV. FRANCIS POTT, M.A. 1861.



# On the Resurrection morning!

*Andante con moto.* ♩. = 104.

G. W. W. 1880.

The musical score is written for voice and piano. It features a treble and bass staff with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo is marked 'Andante con moto' with a quarter note equal to 104 beats per minute. The score is divided into three systems. The first system begins with a section marked 'mf con affetto.' and includes the lyrics 'I. On the Res - ur - rec - tion morn - ing,'. The second system continues with 'Soul and bod - y meet a - gain; No more sor - row,'. The third system concludes with 'no more weep - ing, No more pain. A - men.' and includes a section marked 'ad libitum.' with a repeat sign. The score ends with a double bar line.

II.

For a space the tired body  
Lies with feet toward the dawn,  
Till there breaks the last and brightest  
Easter morn.

III.

Here awhile they must be parted,  
And the flesh its Sabbath keep,  
Waiting in a holy stillness,  
Wrapt in sleep.

IV.

But the soul in contemplation,  
Utters earnest prayer and strong;  
Breaking at the Resurrection  
Into song!

V.

Soul and body reunited  
Thenceforth nothing shall divide;  
Waking up in Christ's own likeness  
Satisfied.

VI.

O the beauty! O the gladness  
Of that Resurrection day!  
Which shall not, thro' endless ages,  
Pass away!

VII.

On that happy Easter morning  
All the graves their dead restore;  
Father, sister, child and mother  
Meet once more.

VIII.

To that brightest of all meetings,  
Bring us, Jesus Christ, at last,  
To Thy Cross, through death and judgment,  
Holding fast. Amen.

REV. S. BARING-GOULD, D.D.

# Rejoice, the Lord is King!

*Allegro grandioso.* ♩ = 63.

*Adapted from* HANDEL.

*f* 1. Re - joice, the LORD is KING, Your Lord and King a -

dore; Mor-tals, give thanks and sing, And tri-umph ev - er -

*ff*

\* FIRST CHOIR (*in unison*). RESPONSE.

TUTTI  
(*in harmony*).

more: Lift up your heart, lift up your voice; Re -

*rit. a poco.*

joice, a - gain I say, re - joice. A - men.

\* *Decani and Cantoris.*

## II.

Jesus the Saviour reigns,  
 The God of truth and love :  
 When He had purged our stains,  
 He took His seat above :  
 Lift up your heart, lift up your voice ;  
 Rejoice, again I say, rejoice.

## III.

His Kingdom cannot fail ;  
 He rules o'er earth and heaven :  
 The keys of death and hell  
 Are to our Jesus given :  
 Lift up your heart, lift up your voice ;  
 Rejoice, again I say, rejoice.

## IV.

He sits at God's right hand  
 Till all His foes submit,  
 And bow to His command  
 And fall beneath His feet :  
 Lift up your heart, lift up your voice ;  
 Rejoice, again I say, rejoice. Amen.

REV. CHARLES WESLEY (1708-1788).

# Gracious Spirit, Holy Ghost.

*Soave.* ♩ = 96. G. W. W. 1882.

*mp* I. Gra-cious Spir - it, Ho - ly Ghost, Taught by Thee we

cov - et most Of Thy gifts at Pen - te - cost,

*f*

*allargando.* Ho - ly, heav'n - ly Love. A - - - men.

## II.

Love is kind, and suffers long,  
 Love is meek, and thinks no wrong,  
 Love than death itself more strong;  
 Therefore, give us Love.

## III.

Prophecy will fade away,  
 Melting in the light of day;  
 Love will ever with us stay;  
 Therefore, give us Love.

## IV.

Faith will vanish into sight;  
 Hope be emptied in delight;  
 Love in heaven will shine more bright;  
 Therefore, give us Love.

## V.

Faith and Hope and Love we see  
 Joining hand in hand agree;  
 But the greatest of the three,  
 And the best, is Love.

## VI.

From the overshadowing  
 Of Thy gold and silver wing,  
 Shed on us, who to Thee sing,  
 Holy, heavenly Love.

BISHOP WORDSWORTH (1807-1885).

TO

The Misses PATTESON.

*Thrice Holy!**Tempo giusto.* ♩ = 76.

G. W. W. 1880.

1. Ho - ly, ho - ly, ho - ly, Lord God of hosts, e -

*p* *f*

The musical score for the first system of 'Thrice Holy!' is written for voice and piano. The vocal part is in treble clef with a common time signature (C). The piano accompaniment is in bass clef. The key signature has one sharp (F#). The tempo is marked 'Tempo giusto' with a quarter note equal to 76 beats. The first system shows the vocal line with lyrics '1. Ho - ly, ho - ly, ho - ly, Lord God of hosts, e -' and dynamic markings *p* (piano) and *f* (forte).

SOLI (or TUTTI).

ter - nal King, By the heav'ns and earth a - dor'd;

*mf* *cres.*

The second system of the musical score is marked 'SOLI (or TUTTI)'. It continues the vocal and piano parts. The vocal line has lyrics 'ter - nal King, By the heav'ns and earth a - dor'd;'. Dynamic markings include *mf* (mezzo-forte) and *cres.* (crescendo). The piano accompaniment features chords and arpeggiated figures.



TUTTI. &gt;

*dim.* An - gels and arch - an - gels sing, *f* Chant-ing ev - er -

*dim.*

last - ing - ly ... *p* To the bless - ed Trin - i - ty.

*p*

§ Last ending.

A - men.

*f* After four verses.

After the fifth verse.



## II.

Thousands, tens of thousands, stand,  
 Spirits blest, before Thy throne,  
 Speeding thence at Thy command ;  
 And when Thy command is done,  
 Singing everlastingly  
 To the blessed Trinity.

## III.

Cherubim and seraphim  
 Veil their faces with their wings ;  
 Eyes of angels are too dim  
 To behold the King of kings,  
 While they sing eternally  
 To the blessed Trinity.

## IV.

Thee, apostles, prophets, Thee,  
 Thee, the noble martyr band,  
 Praise with solemn jubilee ;  
 Thee the Church in every land ;  
 Singing everlastingly  
 To the blessed Trinity.

## V.

Alleluia! Lord, to Thee,  
 Father, Son, and Holy Ghost,  
 Three in One, and One in Three,  
 Join we with the heavenly host,  
 Singing everlastingly  
 To the blessed Trinity.

TO

Mr. and Mrs. DANIEL T. HOAG.

*Another six days' work is done.**Andante con moto.* ♩ = 84.*Adapted from an old English Air.*

1. An - oth - er six days' work is done, An - oth - er

*mp dolce*

Lord's Day has be - gun; Re - turn, my soul, en -

*cres.*

joy thy rest, Im - prove the hours thy God hath blest.

SOLO, (or all SOPRANI).

*cres.*

This day may our de - vo - tion rise, As

*ACCOMP. pp*

*cres.*

*mp*

*dim. e riten.*

grate - - ful in - - cense to the skies;

*dim. e riten.*

*TUTTI. a tempo.* *cres.*

And Heav'n that sweet re - pose be - stow, Which

*riten.* *Lento.*

none but they that feel it know. A - - men.

## II.

This peaceful calm within the breast,  
Is the sure pledge of heavenly rest;  
Which for the Church of God remains,  
The end of cares, the end of pains.  
In holy duties let the day,  
In holy pleasures pass away;  
How sweet a Sabbath thus to spend,  
In hope of one that ne'er shall end!

*Far from my thoughts, vain world.*

*Commodo.* ♩ = 92.

G. W. W. 1855.

1. Far from my thoughts, vain world, be-gone; Let my re-

lig - ious hours a - lone : From flesh and sense I would be

free, . . And hold com-mun-ion, Lord, with Thee. A - men.

II.

III.

My heart grows warm with holy fire, When I can say that God is mine,  
And kindles with a pure desire When I can see Thy glories shine,  
To see Thy grace, to taste Thy love, I'll tread the world beneath my feet,  
And feel Thine influence from above. And all that men call rich and great.

IV.

Send comfort down from Thy right hand,  
To cheer me in this barren land;  
And in Thy temple let me know  
The joys that from Thy presence flow.

REV. DR. ISAAC WATTS (1674-1748).

*Hark! the sound of holy voices.*

*Allegro non troppo. ♩ = 104.*  
(*Alla Marcia.*)

G. W. W. 1880.

1. Hark! the sound of ho - ly voic-es, Chant-ing o'er the

*mf*

*Accom. quasi stacc.*

*mf*

crys - tal sea, Al - le - lu - ia! al - le - lu - ia!

*cres.*

*cres.*



Al - le - lu - ia! Lord, to Thee: Mul - ti - tude, which

*f*

*piu lento.* *cres. molto.* *a tempo.*

none can number, Like the stars in glo - ry stands, . . . . .

*mp*

*ral - - len - -*

Clothed in white ap - par - el, hold - ing Palms of vic - t'ry

*f*

*f a tempo* *ral - - len - -*



*tan - do. a tempo. piu lento.*

in their hands. A - men. A - - - men. . . .

*(This first Amen can be omitted.)*

*tan - do. piu lento.*

## II.

Patriarch, and holy Prophet,  
 Who prepared the way of Christ,  
 King, Apostle, Saint, Confessor,  
 Martyr and Evangelist,  
 Sainly maiden, godly matron,  
 Widows who have watched to prayer,  
 Joined in holy concert, singing  
 To the Lord of all, are there.

## III.

They have come from tribulation,  
 And have wash'd their robes in blood,  
 Wash'd them in the blood of Jesus ;  
 Tried they were, and firm they stood ;  
 Mock'd, imprison'd, stoned, tormented,  
 Sawn asunder, slain with sword,  
 They have conquer'd death and Satan  
 By the might of Christ the Lord.

## IV.

Marching with Thy cross their banner,  
 They have triumph'd, following  
 Thee, the Captain of salvation,  
 Thee, their Saviour and their King ;  
 Gladly, Lord, with Thee they suffer'd ;  
 Gladly, Lord, with Thee they died ;  
 And by death to life immortal  
 They were born and glorified.

## V.

Now they reign in heavenly glory,  
 Now they walk in golden light,  
 Now they drink, as from a river,  
 Holy bliss and infinite :  
 Love and peace they taste forever,  
 And all truth and knowledge see  
 In the beatific vision  
 Of the blessèd Trinity.

BISHOP WORDSWORTH (1807-1885)

To R. H. W.

*Bread of the world.**Larghetto.* ♩ = 88.

G. W. W. 1870.

1. Bread of the world, in mer - cy brok - en,

*p*

Wine of the soul, in mer - cy shed, . . .

By whom the words of life were spok - en,

And in whose death our sins are dead ; A - men.

*ritenuto.*

## II.

Look on the heart by sorrow broken,  
 Look on the tears by sinners shed,  
 And be Thy feast to us the token  
 That by Thy grace our souls are fed.

BISHOP HEBER (1783-1826.)

# Jesus, I my cross have taken.

*Andante divoto.* ♩ = 72.

G. W. W. 1853.

SOLO (or TUTTI).

First system of the musical score. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line begins with the lyrics "I. Je - sus, I my cross have tak - en, All to". The piano accompaniment consists of chords and moving lines in both hands. The dynamic marking *mf* is present.

*mf* I. Je - sus, I my cross have tak - en, All to

Second system of the musical score. It continues the vocal line and piano accompaniment from the first system. The vocal line has the lyrics "leave and fol - low Thee; Des - ti - tute, de -". The piano accompaniment continues with chords and moving lines. The dynamic marking *mf* is present.

leave and fol - low Thee; Des - ti - tute, de -

spised, for - sak - en, Thou from hence my all shalt be:

**TUTTI.** *dim.*

*mp* Per - ish *cres.* ev - ery fond am - bi - tion, All I've sought, or *cres.*

*mp* *cres.* *dim.*

hoped, or known; Yet how rich is my con - di - tion!

*mf*

*mf*

God and heav'n are still my own. A - - - men.

*poco rit.*

## II.

Man may trouble and distress me,  
 'Twill but drive me to Thy breast;  
 Life with trials hard may press me,  
 Heaven will bring me sweeter rest.  
 O 'tis not in grief to harm me,  
 While Thy love is left to me;  
 O 'twere not in joy to charm me,  
 Were that joy unmix'd with Thee.

## III.

Take, my soul, thy full salvation;  
 Rise o'er sin, and fear, and care;  
 Joy to find in every station  
 Something still to do or bear:  
 Think what Spirit dwells within thee;  
 What a Father's smile is thine;  
 What a Saviour died to win thee;  
 Child of heaven, shouldst thou repine?

## IV.

Haste then on from grace to glory,  
 Arm'd by faith, and wing'd by prayer;  
 Heaven's eternal day's before thee,  
 God's own hand shall guide thee there.  
 Soon shall close thy earthly mission,  
 Swift shall pass thy pilgrim days;  
 Hope soon change to glad fruition,  
 Faith to sight, and prayer to praise.



# Hospital Sunday Hymn.\*

*Andante con espressione.* ♩ = 92.

G. W. W. 1883.

1. Fa - ther, who mak'st Thy suf-f'ring sons Thy min - is -

*mp*

ters to strong - er ones, To light love's ho - ly

flame with-in, De - pos - ing self, a - bas - ing sin,

*mp*

Oh, teach . . my soul, con - fid - ing still, To

\* By permission of the "Hospital Saturday and Sunday Association," of New York City.



*poco rit.* *a tempo.*

suf - fer or . . . to do Thy will. A - - - men.

## II.

If in this world of mystery,  
 Unequal favors fall on me,  
 While brothers, better far than I,  
 Are called to languish or to die,  
 Help me in turn their ills to share,  
 Their wounds to heal, their load to bear.

## III.

Blest is their task, 'mid human woe  
 Thy gifts on others who bestow;  
 For suffering lies at plenty's door,  
 And God appeals when cries the poor.  
 His law ordains, for all that live,  
 What sorrow lacks let mercy give.

## IV.

The day shall come when veils remove,  
 And all shall see that God is Love.  
 Then He himself all tears shall dry,  
 And show of pain the reason why,  
 And theirs shall be the great reward  
 Who in His poor beheld their Lord.

RT. REV. A. CLEVELAND COXE, D.D., LL.D.

*When through the torn sail.\**

*Allegro Agitato.* ♩ = 116.

G. W. W. 1865.

*f*

1. When thro' the torn sail the wild tem - pest is

stream-ing, When o'er the dark wave the red light-ning is

gleaming, Nor hope lends a ray the poor sea - man to

*piu lento.* *dolente.*

cher - ish, We fly to our Mak-er, "Save, Lord, or we

*mp*

per - ish." *After first and second verses only.* A - men. *Organ.*

## II.

O Jesus, once rock'd on the breast of the billow,  
 Aroused by the shriek of despair from Thy pillow,  
 Now seated in glory, the mariner cherish,  
 Who cries in his anguish, "Save, Lord, or we perish."

## III.

And oh! when the whirlwind of passion is raging,  
 When sin in our hearts its wild warfare is waging  
 Then send down Thy Spirit Thy ransom'd to cherish,  
 Rebuke the destroyer: "Save, Lord, or we perish."

BISHOP HEBER (1783-1826).

*Come, my soul, thou must be waking.*

G. W. W. 1886.

*Vivace.* ♩ = 120.

1. *f* Come, my soul, thou must be wak - ing, Now is break - ing

O'er the earth an - oth - er day : Come to Him who made this splendor,

*rit. a poco.*

See thou ren - der All thy fee - ble strength can pay. A - men.

## II.

Gladly hail the sun returning :  
 Ready burning  
 Be the incense of thy powers :  
 For the night is safely ended ;  
 God hath tended  
 With His care thy helpless hours.

## III.

Pray that He may prosper ever  
 Each endeavor,  
 When thine aim is good and true ;  
 But that He may ever thwart thee,  
 And convert thee,  
 When thou evil wouldst pursue.

## IV.

Think that He thy ways beholdeth,  
 He unfoldeth  
 Every fault that lurks within ;  
 He the hidden shame glossed over  
 Can discover,  
 And discern each deed of sin.

## V.

Mayest thou on life's last morrow,  
 Free from sorrow,  
 Pass away in slumber sweet ;  
 And, released from death's dark sadness,  
 Rise in gladness,  
 That far brighter Sun to greet.

## VI.

Only God's free gifts abuse not,  
 Light refuse not,  
 But His Spirit's voice obey ;  
 Thou with Him shalt dwell, beholding  
 Light enfolding  
 All things in unclouded day.

## VII.

Glory, honor, exaltation,  
 Adoration,  
 Be to the eternal One :  
 To the Father, Son, and Spirit  
 Laud and merit,  
 While unending ages run.

# Sweet Saviour.

*Andante con moto.* ♩ = 63.

G. W. W. 1869.

1. Sweet Saviour, bless us ere we go: Thy word in -

*p* *cres.*

to our minds in-stil; And make our luke-warm hearts to glow

With low-ly love and fervent will. Thro' life's long day and death's dark

*cres.* *mf*

night, O gen-tle Je-sus, be our light. A - men.

*piu lento.* *pp*



## II.

The day is gone, its hours have run,  
 And Thou hast taken count of all,  
 The scanty triumphs grace hath won,  
 The broken vow, the frequent fall.  
 Through life's long day and death's dark night,  
 O gentle Jesus, be our light.

## III.

Grant us, dear Lord, from evil ways  
 True absolution and release ;  
 And bless us, more than in past days,  
 With purity and inward peace.  
 Through life's long day and death's dark night,  
 O gentle Jesus, be our light.

## IV.

Labor is sweet, for Thou hast toil'd ;  
 And care is light, for Thou hast cared ;  
 Ah ! never let our works be soil'd  
 With strife, or by deceit ensnared.  
 Through life's long day and death's dark night,  
 O gentle Jesus, be our light.

## V.

For all we love, the poor, the sad,  
 The sinful, unto Thee we call ;  
 O let Thy mercy make us glad ;  
 Thou art our Jesus, and our all.  
 Through life's long day and death's dark night,  
 O gentle Jesus, be our light.

## VI.

Sweet Saviour, bless us ; night is come ;  
 Through night and darkness near us be ;  
 Good angels watch about our home,  
 And we are one day nearer Thee.  
 Through life's long day and death's dark night,  
 O gentle Jesus, be our light.

TO

MR. CORNELIUS VANDERBILT.

*Softly now the light of day.**Andantino.* ♩ = 76.*Adapted from REINECKE,*

1. Soft - ly now the light of day Fades up - on my

*mp*

This system contains the first two lines of the piece. It features a treble and bass staff in 3/4 time. The melody is primarily in the treble staff, with accompaniment in the bass staff. There are triplet markings over the eighth notes in the second measure of both staves.

sight a - way ; Free from care, from la - bor free,

*fz*

This system contains the third and fourth lines of the piece. The melody continues in the treble staff, with the bass staff providing accompaniment. A triplet is marked in the final measure of the treble staff, and a *fz* (forzando) marking is present in the bass staff.

Lord, I would com - mune with Thee : Thou, whose all - per -

*cres.* *mf*

This system contains the fifth and sixth lines of the piece. The melody is in the treble staff, and the bass staff has a *cres.* (crescendo) marking. The *mf* (mezzo-forte) marking appears in the bass staff for the final measure.

vad - ing eye Naught es - capes, with - out, with - in,

*p*

This system contains the seventh and eighth lines of the piece. The melody is in the treble staff, and the bass staff has a *p* (piano) marking for the final measure.

*rit.*

Par-don each in - fir - mi - ty, O - pen fault, and

*dim.* se - cret sin. *\* REFRAIN. tempo.* Soft - ly now the light of day

*pp* Fades up - on my sight a - way; *ppp* Soft - ly now the

*morendo.* *Lento.* light of day, Fades up - on my sight a - way. A - - men.

## II.

Soon for me the light of day  
 Shall forever pass away;  
 Then, from sin and sorrow free,  
 Take me, Lord, to dwell with Thee.

Thou who, sinless, yet hast known  
 All of man's infirmity;  
 Then, from Thine eternal throne,  
 Jesus, look with pitying eye.

\* After each verse.

RT. REV. GEORGE W. DOANE, D.D., LL.D. (1799-1859).

# The sun is sinking fast.

Commodo. ♩ = 65.

G. W. W. 1875.

The sun is sink-ing fast, The day - light dies; Let

*p*

This system contains the first two lines of music. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one flat (B-flat). The time signature is common time (C). The first line of music ends with a fermata over the final note.

love a - wake, a - wake, And pay her eve-ning sac - ri -

*cres.*

This system contains the second two lines of music. The melody continues in the treble clef, and the accompaniment continues in the bass clef. The key signature remains one flat. The second line of music ends with a fermata over the final note.

fice. As Christ up - on the cross, His head in -

*mf* *piu lento.*

This system contains the third two lines of music. The melody continues in the treble clef, and the accompaniment continues in the bass clef. The key signature remains one flat. The third line of music ends with a fermata over the final note.

clined, And to His Fa-ther's hands His part-ing soul re -

*cres.* *ritenuto.*

This system contains the final two lines of music. The melody continues in the treble clef, and the accompaniment continues in the bass clef. The key signature remains one flat. The final line of music ends with a fermata over the final note.

*a tempo.*

signed; So now, her-self, my soul Would whol-ly

*mf*

give In - to His sa - cred charge, In whom all spir - its

*lento.*

live; So now be - neath His eye Would calm - ly

*mp*

*Ped.*

*a tempo.*

rest, With - out a wish, a wish or thought A - bid - ing in the

*p*



*poco piu lento.*

breast; Save that His will be done, What - e'er be -

*mp*

*rit. a poco.*

tide; Dead to her - self, and dead In Him to all be -

*tempo.*

side. Thus would I live : yet now Not I, but

*mf*

*cres.**ral - - len - tan -*

He, In all His pow'r and love, Henceforth a-live, a - live in



- do.

*Lento maestoso.* ♩ = 50.

me. *f* Organ. *ff* ONE SA - CRED

The first system of music is for organ and voices. The organ part is in the upper staff, starting with a half note 'do' (C4), followed by a quarter rest, then a half note G3, a quarter note F3, and a half note E3. The voice part is in the lower staff, starting with a half note 'do' (C4), followed by a quarter rest, then a half note G3, a quarter note F3, and a half note E3. The organ part has a dynamic marking of *f* and the word 'Organ.' below it. The voice part has a dynamic marking of *ff* and the words 'ONE SA - CRED' below it.

*Voices in unison.*

TRIN - I - TY! ONE LORD DI - VINE! May I be ev - er

The second system of music is for voices in unison. The upper staff has a half note G3, a quarter note F3, a half note E3, a quarter note D3, a half note C3, a quarter note B2, and a half note A2. The lower staff has a half note G3, a quarter note F3, a half note E3, a quarter note D3, a half note C3, a quarter note B2, and a half note A2. The lyrics 'TRIN - I - TY! ONE LORD DI - VINE! May I be ev - er' are written below the staves. A *Ped.* marking is at the end of the system.

*ral - len - tan - do.*

His, And He for - ev - er, ev - er mine. A - men.

The third system of music is for voices in harmony. The upper staff has a half note G3, a quarter note F3, a half note E3, a quarter note D3, a half note C3, a quarter note B2, and a half note A2. The lower staff has a half note G3, a quarter note F3, a half note E3, a quarter note D3, a half note C3, a quarter note B2, and a half note A2. The lyrics 'His, And He for - ev - er, ev - er mine. A - men.' are written below the staves. A *Ped.* marking is at the end of the system.

*Latin. Tr. EDWARD CASWELL (1814 —).*

# Just as I am.

*Con espressione.* ♩ = 92.

G. W. W. 1871.

First system of musical notation. Treble and bass staves. The treble staff has a melody with a crescendo marking. The bass staff provides harmonic support. The lyrics are: "I. Just as I am, with - out one plea, But that Thy blood was".

Second system of musical notation. Treble and bass staves. The treble staff continues the melody. The bass staff continues the harmonic support. The lyrics are: "shed for me, And that Thou bidd'st me come to Thee, O".

Third system of musical notation. Treble and bass staves. The treble staff ends with a double bar line. The bass staff continues the harmonic support. The lyrics are: "Lamb of God, I come. (Before the Amen.) A - men.".

## II.

Just as I am,—and | waiting not  
To rid my soul of | one dark blot,  
To Thee, whose blood can | cleanse each spot,  
O Lamb of God, I come.

## III.

Just as I am,—though | toss'd about  
With many a conflict, | many a doubt,  
Fightings and fears with-| in, without,  
O Lamb of God, I come.

## IV.

Just as I am,—poor, | wretched, blind—  
 Sight, riches, healing | of the mind,  
 Yes, all I need, in | Thee to find,  
 O Lamb of God, I come.

## V.

Just as I am,—Thou | wilt receive,  
 Wilt welcome, pardon, | cleanse, relieve ;  
 Because Thy promise | I believe,  
 O Lamb of God, I come.

## VI.

Just as I am,—Thy | love unknown  
 Has broken every | barrier down ;  
 Now to be Thine, yea, | Thine alone,  
 O Lamb of God, I come.

# Jesus, lover of my soul.

*Larghetto.* ♩ = 72.

*Adapted from REINECKE.*

*p e legato.*

1. Je-sus, lov-er of my soul, Let me to Thy bo-som

*cres.*

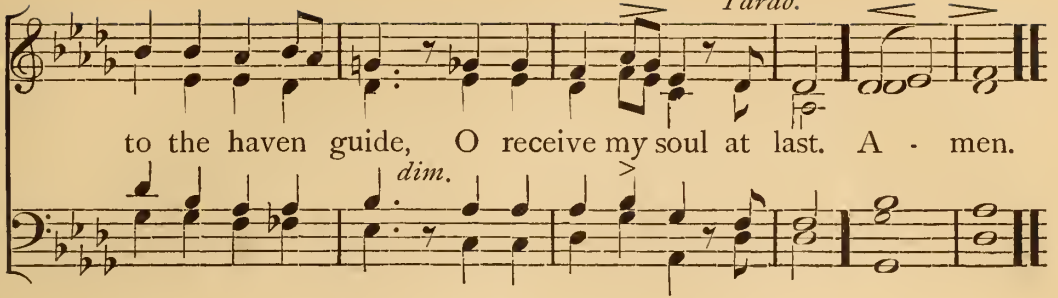
fly, While the near-er wa-ters roll, While the

*Voices in unison (if preferred).*

tem-pest still is high; Hide me, O my Sav-iour,

*Voices in harmony.*

hide, Till the storm of life be past; Safe in -

*Tardo.*

## II.

Other refuge have I none,  
 Hangs my helpless soul on Thee ;  
 Leave, ah ! leave me not alone,  
 Still support and comfort me :  
 All my trust on Thee is stay'd ;  
 All my help from Thee I bring ;  
 Cover my defenceless head  
 With the shadow of Thy wing.

## III.

Plenteous grace with Thee is found,  
 Grace to cover all my sin ;  
 Let the healing streams abound,  
 Make and keep me pure within :  
 Thou of life the fountain art,  
 Freely let me take of Thee :  
 Spring Thou up within my heart,  
 Rise to all eternity.

REV. CHARLES WESLEY (1708-1788).

TO

Miss SUSAN B. SCHENCK.

*Jesus, my Saviour!**Semplice.* ♩ = 88.

G. W. W. 1876.

1. Je - sus, my Sav - iour! look on me, For I am  
*mp*

wear - y and op - prest; . . . . I come to cast my -  
*fz* *cres.*

self on Thee; Thou art my Rest. A - - - men.  
*dim.*

## II.

Look down on me, for I am weak,  
 I feel the toilsome journey's length;  
 Thine aid omnipotent I seek:  
 Thou art my Strength.

## III.

I am bewilder'd on my way,  
 Dark and tempestuous is the night;  
 O send Thou forth some cheering ray;  
 Thou art my Light.



## IV.

When Satan flings his fiery darts,  
 I look to Thee ; my terrors cease ;  
 Thy cross a hiding-place imparts :  
 Thou art my Peace.

## V.

Standing alone on Jordan's brink,  
 In that tremendous latest strife,  
 Thou wilt not suffer me to sink :  
 Thou art my Life.

## VI.

Thou wilt my every want supply,  
 E'en to the end, whate'er befall ;  
 Through life, in death, eternally,  
 Thou art my All.

REV. JOHN ROSS MACDUFF, D.D., about 1856.

# The Mercy-seat.

*Andante con moto.* ♩ = 84.

*Adapted from an old English Air.*

1. From ev - 'ry storm - y wind that blows, From ev - 'ry

*mp dolce.*

swell - ing tide of woes, There is a calm, a

*cres.*

sure re - treat: 'Tis found be - neath the mer - cy - seat.

SOLO, (or all SOPRANI).

*cres.*

There is a place where Je - sus sheds The

ACCOMP. *pp*

*cres.*

*mp*

*dim. e riten.*

oil of glad - ness on our heads—

*dim. e riten.*

*TUTTI, a tempo.* *cres.*

A place than all be - side more sweet ; It

*riten.* *Lento.*

is the blood-stain'd mer - cy - seat. A - - men.

## II.

There is a spot where spirits blend,  
 Where friend holds fellowship with friend ;  
 Though sunder'd far, by faith they meet  
 Around one common mercy-seat.  
 There, there, on eagles' wings we soar,  
 And time and sense seem all no more ;  
 And heaven comes down, our souls to greet,  
 And glory crowns the mercy-seat.

# O for a closer walk with God.

*Andante con moto.* ♩ = 104.

G. W. W. 1855.

1. O for a clos - er walk with God, A calm and

*mp e sostenuto.* *p*

SOPRANO SOLO, (or TUTTI).

heav'n - ly frame; A light to shine up - on the

*mp* *cres.*

> TUTTI.

road That leads me to the Lamb. A . . . men.

*p*

II.

Return, O holy Dove, return,  
Sweet messenger of rest;  
I hate the sins that made Thee mourn,  
And drove Thee from my breast.

III.

The dearest idol I have known,  
Whate'er that idol be,  
Help me to tear it from Thy throne,  
And worship only Thee.

IV.

So shall my walk be close with God,  
Calm and serene my frame;  
So purer light shall mark the road  
That leads me to the Lamb.

WILLIAM COWPER (1731-1800).

*Father, whate'er of earthly bliss.*

*Tranquillo.* ♩ = 88.

G. W. W. 1852.

1. Fa-ther, what-e'er of earth - ly bliss Thy sov'-reign  
 will de - nies, Ac-cept-ed at Thy throne of  
 grace Let this pe - ti - tion rise. A - - men.

II.

Give me a calm and thankful heart,  
 From every murmur free ;  
 The blessings of Thy grace impart,  
 And let me live to Thee.

III.

Let the sweet hope that Thou art mine  
 My path of life attend :  
 Thy presence through my journey shine,  
 And crown my journey's end.

ANNE STEELE (1716-1778).



TO THE

Rev. WILLIAM R. HUNTINGTON, D.D.

*In the hour of trial.**Andante dolente.* ♩ = 60.

G. W. W. 1879.

1. In the hour of tri - al, Je-sus, plead for me; Lest by base de-

*p* *cres.*

ni - al I de-part from Thee; When Thou see'st me wav-er,

*dim.* *mf*

With a look re - call, Nor for fear or fa - vor

*mf*

Suf-fer me to fall. A - men. A - men.

*p* *pp* *staccato.*



## II.

With forbidden pleasures  
 Would this vain world charm ;  
 Or its sordid treasures  
 Spread to work me harm ;  
 Bring to my remembrance  
 Sad Gethsemane,  
 Or, in darker semblance,  
 Cross-crown'd Calvary.

## III.

Should Thy mercy send me  
 Sorrow, toil, and woe ;  
 Or should pain attend me  
 On my path below ;  
 Grant that I may never  
 Fail Thy hand to see ;  
 Grant that I may ever  
 Cast my care on Thee.

## IV.

When my last hour cometh,  
 Fraught with strife and pain,  
 When my dust returneth  
 To the dust again :  
 On Thy truth relying,  
 Through that mortal strife,  
 Jesus, take me, dying,  
 To eternal life.

JAMES MONTGOMERY (1771-1854).

IN MEMORIAM—Mrs. W. F. M.

*Jesus, the very thought of Thee.**Tranquillo.* ♩ = 84.

G. W. W. 1880.

I. JE - SUS, the ve - ry thought of Thee With sweet-ness fills the

breast; But sweet-er far Thy face to see, And in Thy presence

rest, And in Thy pres - ence rest. A - - - men.

## II.

No voice can sing, no heart can frame,  
 Nor can the memory find,  
 A sweeter sound than Jesus' name,  
 The Saviour of mankind.

\* Tenore, sing small notes if preferred.

## III.

O hope of every contrite heart,  
 O joy of all the meek,  
 To those who fall, how kind Thou art!  
 How good to those who seek!

## IV.

But what to those who find? Ah! this  
 Nor tongue nor pen can show;  
 The love of Jesus, what it is  
 None but His loved ones know.

## V.

Jesus, our only joy be Thou,  
 As Thou our prize wilt be;  
 In Thee be all our glory now,  
 And through eternity.

ST. BERNARD, A.D. 1120. *Tr.* REV E. CASWALL, 1848.

# My God, I love Thee!

Moderato. ♩ = 116.

G. W. W. 1880.

*mf Con fervore.* *fz*

1. My God, I love Thee— not be - cause I

*Organ.*

*cres. agitato sino al fine.*

hope for heav'n there - by; Nor yet be - cause if

I love not I must for - ev - er die. A - - men.

*fz*

## II.

† But, O my Jesus, Thou didst me  
Upon the cross embrace;  
For me didst bear the nails and spear,  
And manifold disgrace,

\* Basso, sing small notes, if preferred.

† Connect 2d & 3d, also 4th & 5th verses (*tempo giusto*).

## III.

And griefs and torments numberless,  
 And sweat of agony,  
 E'en death itself ; and all for me  
 Who was Thine enemy.

## IV.

Then why, O blessed Jesus Christ,  
 Should I not love Thee well ?  
 Not for the hope of winning heaven,  
 Nor of escaping hell ;

## V.

Not with the hope of gaining aught ;  
 Not seeking a reward ;  
 But as Thyself hast lovèd me,  
 O ever-loving Lord !

## VI.

E'en so I love Thee, and will love,  
 And in Thy praise will sing ;  
 Solely because Thou art my God,  
 And my eternal King.

S. FRANCIS XAVIER (1506-1552). *Tr.* REV. E. CASWALL, 1849.

*\*Breast the wave, Christian.*

*Allegro non troppo.* ♩ = 80.

G. W. W. 1871.

*f energico.*

1. Breast the wave, Chris - tian, When it is strong - est ;

Watch for day, Chris - tian, When the night's long - est ;

*mf* On - ward and on - ward still Be thine en-deav - or ; The

*cres.*

*rall. molto.*

rest that re - main - eth Will be for ev - er.

*ff*

\* By permission of the Rev. J. IRELAND TUCKER, D.D., Editor of "Tunes Old and New," adapted to the Hymnal.



2. Fight the fight, Chris - tian, Je - sus is o'er thee ;  
 3. Lift thine eye, Chris - tian, Just as it clos - eth ;

*energico.*  
*f*

Run the race, Chris - tian, Heav'n is be - fore thee ;  
 Raise thy heart, Chris - tian, Ere it re - pos - eth ;

He who hath prom - is - ed Fal - ter - eth nev - er ;  
 Thee from the love of Christ Noth - ing shall sev - er ;

*mf* *cres.*

*ral. molto.*  
*a tempo.*

He who hath lov'd so well, Lov-eth for - ev - er.  
 And, when thy work is done, Praise Him for-ev-er. A - - - men.

*f* *ff*

# There is a blessed home.

*Con espressione.* ♩ = 72.

G. W. W. 1886.

*mp* 1. There is a blessed home *cres.* Be - yond this land of woe, Where

*mf* trials never come, Nor tears of sorrow flow; Where

*cres. sempre.* faith is lost in sight, And patient hope is crown'd, And

*piu lento.* everlasting light Its glo-ry throws a-round. A - - men.

*f* *p*

## II.

There is a land of | peace,  
 Good angels know it | well ;  
 Glad songs that never | cease  
 Within its portals | swell ;  
 Around its glorious | throne  
 Ten thousand saints | adore  
 Christ, with the Father | One,  
 And Spirit, evermore.

## III.

O joy all joys be-| yond,  
 To see the Lamb Who | died,  
 And count each sacred | wound  
 In hands and feet and | side ;  
 To give to Him the | praise  
 Of every triumph | won,  
 And sing through endless | days  
 The great things He hath done.

## IV.

Look up, ye saints of | God,  
 Nor fear to tread be-| low,  
 The path your Saviour | trod  
 Of daily toil and | woe ;  
 Wait but a little | while  
 In uncomplaining | love,  
 His own most gracious | smile  
 Shall welcome you above.

SIR HENRY W. BAKER (1821-1887).

# Guide me, O Thou great Jehovah.

*Andante con moto.* ♩ = 100.

G. W. W. 1884.

I. Guide me, O Thou great Je - ho - vah, Pil-grim thro' this  
*mezzo.*

bar - ren land; I am weak, but Thou art might-y;

Hold me with Thy pow'r-ful hand: Bread of heav-en,  
*f*

*dim. rit. a poco.*  
Feed me now and ev - er - - more. A - men.

## II.

Open now the crystal fountain,  
Whence the healing streams do flow ;  
Let the fiery cloudy pillar  
Lead me all my journey through :  
Strong deliverer,  
Be Thou still my strength and shield.

## III.

When I tread the verge of Jordan,  
Bid my anxious fears subside,  
Death of death and hell's destruction,  
Land me safe on Canaan's side :  
Songs of praises  
I will ever give to Thee.

WILLIAM WILLIAMS (1717-1791).

# Lead us, heavenly Father.

Moderato. ♩ = 96.

G. W. W. 1885.

\* FIRST CHOIR.

1. Lead us, heav'n-ly Fa-ther, lead us O'er the world's tem-pest-uous sea;

\* SECOND CHOIR.

Guard us, guide us, keep us, feed us,

TUTTI.

For we have no help but Thee: Yet pos-sess-ing

Ev-ry bless-ing, If our God our Fa-ther be. A-men.

\* Decani and Cantoris.



## II.

Saviour, breathe forgiveness o'er us ;  
 All our weakness Thou dost know ;  
 Thou didst tread this earth before us,  
 Thou didst feel its keenest woe ;  
     Lone and dreary,  
     Faint and weary,  
 Through the desert Thou didst go.

## III.

Spirit of our God, descending,  
 Fill our hearts with heavenly joy ;  
 Love with every passion blending,  
 Pleasure that can never cloy :  
     Thus provided,  
     Pardon'd, guided,  
 Nothing can our peace destroy.

JAMES EDMESTON (1791-1867).

\* *Nearer, my God, to Thee!*

*Larghetto.* ♩ = 86.

G. W. W. 1886.

1. Near-er, my God, to Thee, Near-er to Thee,

*p*

E'en though it be a cross That rais - eth me;

*cres.* *dim.*

Still all my song shall be, Near-er, my God, to Thee,

*cres.*

Near - er to Thee! Near - er to Thee! A - men.

*f* *p* *riten.*

\* Originally a Contralto Solo.

## II.

Though like a wanderer,  
 Weary and lone,  
 Darkness comes over me,  
 My rest a stone;  
 Yet in my dreams I'd be  
 Nearer, my God, to Thee,  
 Nearer to Thee !

## III.

There let my way appear  
 Steps unto heaven ;  
 All that Thou sendest me  
 In mercy given ;  
 Angels to beckon me  
 Nearer, my God, to Thee,  
 Nearer to Thee !

## IV.

Then, with my waking thoughts  
 Bright with Thy praise,  
 Out of my stony griefs  
 Altars I'll raise ;  
 So by my woes to be  
 Nearer, my God, to Thee,  
 Nearer to Thee !

## V.

Or, if on joyful wing,  
 Cleaving the sky,  
 Sun, moon, and stars forgot,  
 Upward I fly,  
 Still all my song shall be  
 Nearer, my God, to Thee,  
 Nearer to Thee !

MRS. GEO. MACCULLOCH MILLER.

*O render thanks.**Allegrezza.* ♩ = 92.

G. W. W. 1858.

SOLI, (or TUTTI).

1. O ren - der thanks to God a - bove, The

*mf* *cres.*

This system contains the first line of music in 3/4 time. The vocal line (treble clef) begins with a half note 'O', followed by eighth notes 'ren - der', a half note 'thanks', a quarter note 'to', a half note 'God', a quarter note 'a -', a half note 'bove,', and a quarter note 'The'. The piano accompaniment (bass clef) starts with a half rest, followed by eighth notes, and then a series of chords and eighth notes. Dynamics include *mf* and *cres.*

fount - ain of e - ter - nal love; Whose

*TUTTI.* *f*

This system contains the second line of music. The vocal line continues with eighth notes 'fount - ain', a half note 'of', eighth notes 'e - ter -', a half note 'nal', a quarter note 'love;', and a quarter note 'Whose'. The piano accompaniment features a series of chords and eighth notes. Dynamics include *f* and *TUTTI.*

mer - cy firm through a - ges past Has stood, and

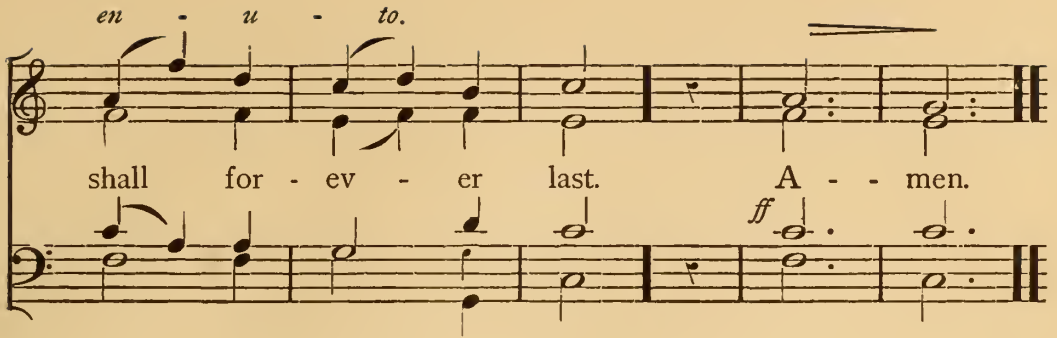
*cres. ed accelerando.*

This system contains the third line of music. The vocal line continues with eighth notes 'mer - cy', a half note 'firm', eighth notes 'through', a half note 'a - ges', a quarter note 'past', a half note 'Has', a quarter note 'stood,', and a quarter note 'and'. The piano accompaniment consists of chords and eighth notes. Dynamics include *cres. ed accelerando.*

shall for - ev - er last, ... Has stood, and

*rit -*

This system contains the fourth line of music. The vocal line continues with eighth notes 'shall', eighth notes 'for - ev -', eighth notes 'er', a quarter note 'last, ...', a half note 'Has', a quarter note 'stood,', and a quarter note 'and'. The piano accompaniment consists of chords and eighth notes. Dynamics include *rit -*.



## II.

Who can His mighty deeds express,  
 Not only vast, but numberless?  
 What mortal eloquence can raise  
 His tribute of immortal praise?

## III.

Extend to me that favor, Lord,  
 Thou to Thy chosen dost afford;  
 When Thou return'st to set them free,  
 Let Thy salvation visit me.

## VI.

Let Israel's God be ever bless'd,  
 His name eternally confess'd;  
 Let all His saints, with full accord,  
 Sing loud Amens, Praise ye the Lord!

*Metrical Psalm.*





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Far from my thoughts, vain world . . . . .	44	On the Resurrection morning! . . . . .	35
Father, whate'er of earthly bliss . . . . .	75	Rejoice, the Lord is King! . . . . .	36
From ev'ry stormy wind (The Mercy-seat) . . . . .	72	Ride on! in Majesty! . . . . .	26
Gracious Spirit, Holy Ghost . . . . .	38	Rise, crowned with light! . . . . .	12
Guide me, O Thou great Jehovah . . . . .	86	Saviour, when in dust to Thee (Litany Hymn) . . . . .	20
Hark! the sound of holy voices . . . . .	45	Softly now the light of day . . . . .	60
Holy, holy, holy Lord (Thrice Holy!) . . . . .	39	Sweet Saviour . . . . .	58
Hosanna to the living Lord! . . . . .	1	The strife is o'er . . . . .	34
Hospital Sunday Hymn . . . . .	52	The sun is sinking fast. . . . .	62
In Excelsis Gloria! (Christmas Carol) . . . . .	8	There is a blessed home . . . . .	84
In the hour of trial . . . . .	76	There is a green hill far away . . . . .	30
Jesus, the very thought of Thee . . . . .	78	Weary of earth . . . . .	24
Jesus, I my cross have taken . . . . .	49	When through the torn sail . . . . .	54
Jesus, lover of my soul . . . . .	68	When Christ was born of pure Marie (Christmas Carol) . . . . .	8
Jesus, my Saviour! look on me . . . . .	70	Who is this that comes from Edom? . . . . .	28
Jesus! Name of wondrous love! . . . . .	11		



# SACRED MUSIC

COMPOSED BY

GEORGE WILLIAM WARREN.

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## Service Music.

Te Deum, Jubilate Deo, Kyrie, and Sanctus in D, No. 1.

Te Deum, Jubilate Deo, Kyrie, and Sanctus in G.

Te Deum and Jubilate Deo in D, No. 2.

Te Deum, and Jubilate Deo in D, No. 3 (for voices in unison).

Te Deum and Benedictus in E flat.

Te Deum and Benedictus in C.

Benedictus in G.

Gloria in Excelsis in C.

Bonum est and Benedic Anima mea in D.

## Anthems.

Christians, awake!

It came upon the midnight clear. } For Christmas.

Now is Christ risen!

Ye choirs of New Jerusalem. } For Easter.

Now on the first day. (1888.) }

The Singing of Birds.—Easter Cantata.

Fill the Font with Roses.—2d Easter Cantata.

## Hymns, in Anthem form.

Hark! the herald angels sing.

Angels from the realms of glory.

Messiah is King!

Hark! what mean those holy voices.

Sweet Babe of Bethlehem.

Christ the Lord is risen to-day.

Ye faithful souls.

Crown Him, Everlasting King! } For Easter.

(also for Ascension).

The Magdalene.

### Hymns, in Anthem form (*Continued*).

Come Holy Spirit. (1852.)

*New Edition with Latin and English words.*

} For Whitsun Day.

He's come! let every knee be bent.

Love divine.

Lord, with glowing heart.

Save, Lord, or we perish.

The Lord, my pasture.

As pants the hart.

Rock of Ages. (1849.)

### Christmas Carols.

Carol, Christians.

Venite Adoremus Dominum.

Sing we Merry Christmas.

Star of Bethlehem.

Jacob's Ladder.

O angels bright.

The cold wind sweeps the branches bare.

Angels holy, high and lowly.

See! Amid the winter's snow.

God is born of maiden fair.

The Snow.

The Magi.

Stars of glory.

The children's King.

I sing the birth

There came a little child.

The Christmas Chimes.

The Heavenly messenger.

Waken, Christian children.

Cold blows the wind.

Midnight to morning.

### Easter Carols.

The World itself keeps Easter Day.

Ye Sons and Daughters of the King.

Let the Song be begun.

Let the merry Church-bells ring.

Ring out, sweet Easter bells.

Christ is risen again.

The buds are bursting on the trees.

On wings of living light.

Bright Easter skies.

Days grow longer.

Then and now.

A song of Sweetness.

Christ is risen.

Spring Song.

Loud sing your praises.

Roman Soldier.

Birds are singing.

Easter Joys.

Shine, O Sun!

### Miscellaneous.

The Christ Child (Solo).—Christmas Lullaby.

The Man of Sorrows (for Soprano).

Every Flower that blossoms.—Easter Song.

Sweet Charity.—Offertory for two voices.

Let Thine hand help me.—For Contralto and Chorus.

*Adapted from* HANDEL.









10/10/10



